

American Art News

VOL. XX. No. 10—WEEKLY

NEW YORK, DECEMBER 17, 1921

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879.

PRICE 15 CENTS

GREAT REMBRANDT MYSTERY IS SOLVED

**Prince Yussupoff's Sensational Denial
He Sold Pictures to Widener Based on
Fact—It Was His Bank That Did It**

THE AMERICAN ART NEWS is able, with this issue, to solve the "Great Rembrandt Mystery" and to explain to the world how Prince Yussupoff was able to deny that he had sold his two famous portraits to Joseph E. Widener, of Philadelphia, despite the fact that the pictures have actually become the property of Mr. Widener and are even now in his home at Elkins Park.

Prince Yussupoff did not sell the paintings to Mr. Widener. The sale was legally consummated by a bank in London, with which the Russian nobleman had hypothecated them as security for a loan. This sort of thing is done, according to business custom, all over the world. The proceeding was quite regular.

The "Great Rembrandt Mystery" was sprung upon the world by *L'Illustration*, of Paris, when it printed a paragraph from Prince Yussupoff, which, on being reprinted under big headlines and with much comment in a New York daily newspaper, proved a sensation.

The paragraph from *L'Illustration* was as follows:
"From the south of France, where he is at present residing, Prince Yussupoff notifies us that the two celebrated Rembrandts of his collection, 'Portrait of a Man' (Titus?) and 'Portrait of a Woman' (Magdalena van Loo?), reproductions of which were published in *L'Illustration* of November 5, far from having been sold in London to Mr. Joseph E. Widener, the American collector, as announced in the English and American press, are still the prince's property. Sent from Petrograd to the Crimea at the outbreak of the revolution, these pictures were shortly afterwards transported to France, where they now remain."

It is easy to understand how the exceedingly positive details of the above could result from the zeal of a writer on the staff of *L'Illustration* who, confronted with the prince's "I did not sell the pictures," added a few phrases in order to give "an air of verisimilitude to an otherwise bald and unconvincing narrative."

In buying these Rembrandts, Mr. Widener may almost be said to have fulfilled a behest of his father, for the late P. A. B. Widener before the world war sent an emissary to Russia and arranged for their purchase, the price being \$500,000. Prince Yussupoff backed out of the deal by cable, after the emissary had returned to England.

Fogg Museum at Cambridge Gets

An Altarpiece by Fra Angelico

CAMBRIDGE, Mass.—The Fogg Art Museum has unveiled to public view a magnificent altarpiece, the work of the Italian painter, Fra Angelico. The subject is the "Crucifixion." It depicts Christ on the Cross, on either side of him St. John and the Virgin Mother. There is a kneeling Dominican friar near the left of the foreground.

The background is of gold. The panel, which apparently was the centre of three, is in a fine state of preservation. Authorities place the date at about 1450.

The Boston Museum and Mrs. John L. Gardner each possess a specimen of Fra Angelico's work.

Exhibition by Hawaiian Academy

of Design Is Very Comprehensive

HONOLULU—The Hawaiian Academy of Design has been holding an exhibition of paintings, drawings, etchings, miniatures and sculpture by resident artists. The pictures for the most part were hung in a single line, and though there were a few portraits, the majority of the paintings represented Hawaiian scenes. A large amount of space was occupied by etchings, drawings and water colors.

In the Academy School there is a class in etching, conducted by M. Luquiens.

Daingerfield Acquires a Monticelli

Elliott Daingerfield recently acquired a remarkably fine example of Monticelli, called "Star of Bethlehem," recently brought from Scotland at his behest. Since his return from his summer home at Blowing Rock, N. C., to his Gainsborough studio, Mr. Daingerfield has sold nine of his canvases.

Archipenko's Studio Is Burned

BERLIN—Fire destroyed the studio here of Alexander Archipenko, the modernist. It was not inhabited and housed only his works. More than 150 drawings, reliefs and sculptures, which the artist was preparing to exhibit, were consumed. There was no insurance.

Audrey Munson, Famous Model for Artists, Tries Stage Career and Show Gets Stranded

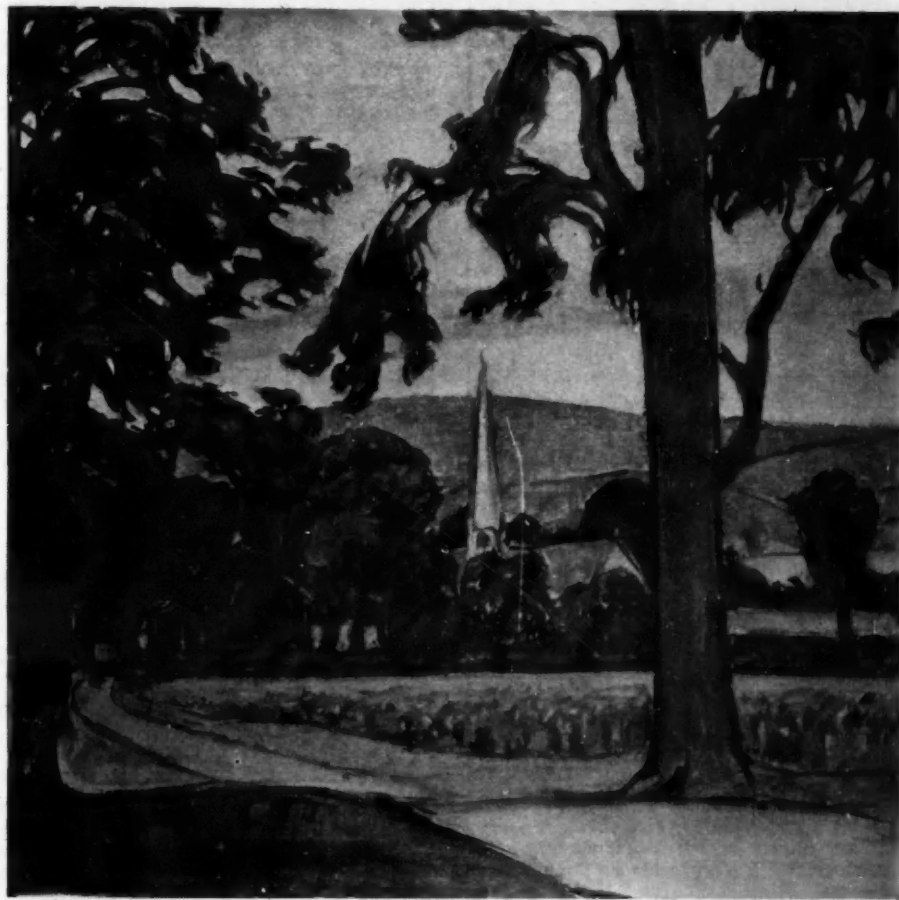
PEORIA, Ill.—Miss Audrey Munson has discovered that fame as an artist's model does not necessarily lead to a rosy career on the stage. The "Queen of the Studios," whose beauty of face and form have helped to make the fame of many a painter and sculptor, has been stranded in Peoria—a long way from Greenwich Village. The manager of the posing scene in which she appeared at a local theatre, vanished, taking all the box receipts.

Known as "the most perfectly formed woman in the world," and "the perfect model," Miss Munson had posed for Lorado Taft, Frederick MacMonnies, Earl Horter, Sherry Fry, Evelyn Longman, Karl Bitter and scores of other artists and sculptors. Her face appears among the stained-glass angels in the Church of the Ascension, New York, and her beauty was depicted by MacMonnies in his figure of bacchanalian sybarite. Once she stood under a shower of water for an hour, posing for Earl Horter's picture, "The Waterfall," which now

hangs in the National Museum of the City of Mexico.

Her image in copper, twenty feet tall, adorns the top of the New York Municipal Building as "Civic Fame," and she expresses girlish innocence in Fry's "Maidenhood" in the Metropolitan Museum. She posed for "Southern Motherhood," on the pinnacle of the Capitol of South Carolina, and, for the extreme of sensuousness, she was the model for Evelyn Longman's "L'Amour." Her face and figure are reflected in the mantelpiece of the main saloon on the Morgan yacht, "The Corsair," and she appears as the water nymph on the edge of the pool in John D. Rockefeller's estate at Tarrytown.

In multitudinous ways she adorned the San Francisco Exposition, and she is shown in tapestries by Horter. Perhaps her crowning glory is as "Venus de Milo," in marble, with reconstructed arms, in Queen Wilhelmina's palace at The Hague, as sculptured by Bitter, and she interprets "Diana" in a plaque in the Fifth Avenue home of George Gould.



"WOODSTOCK"

In the artist's exhibition at the Babcock Galleries

By RUSSELL CHENEY

BALM FOR RUNGIUS: "FALL ROUND-UP" SOLD

Prize-Winning Picture at Academy, Disqualified by Artist's Foreign Birth, Bought by Ranger Fund for \$2,500

There is balm in Gilead.

"Fall Round-Up," by Carl Rungius, has been sold for \$2,500, by the National Academy, to the National Academy's "Ranger fund," and will be given to the permanent collection of some American museum.

The jury of awards gave Rungius the first prize for this picture at the opening of the winter exhibition, but later discovered that he was ineligible, being a native of Germany. The prize was then transferred to Ernest Blumenschein. The council of the Academy, a permanent body, makes the purchases for the Ranger fund.

Four canvases were bought through this fund. The others are Ben Foster's "Repose of Evening," for \$3,000; Charles S. Chapman's "Forest Primeval," which won the Carnegie prize at the exhibition, \$2,500, and "Wilton Hills," by Roy Brown, \$1,250.

Other sales were Chauncey Ryder's "Old Road to Deering," \$800; Arthur Spear's "The Sunrise," \$1,200, and "The Invalid," by Murray Bewley, \$500. The total realized from the sale of paintings thus far is \$11,250.

Five casts of "Señorita Hootch," the humorous but beautiful little bronze by Alfred Lenz, were sold at \$200 each. In addition there were purchases of a large number of etchings, engravings, drawings and prints.

ART EXPERTS VIEW DISPUTED DA VINCI

**Prospective Witnesses in the \$500,000
Damage Suit Against Sir Joseph Duveen Include Ricci and Valentiner**

Evidence is being marshaled in the lawsuit over the Kansas City "La Belle Ferroniere," the picture declared to be a Leonardo da Vinci by its owners, who have sued Joseph Duveen for \$500,000 damages because he declared in a published interview that it was a copy of the "La Belle Ferroniere" in the Louvre.

Several experts met in the offices of Hyacinthe Ringrose, 46 Fifth Avenue, last Tuesday, to examine the picture. There were Seymour de Ricci, author of the official directory of paintings in the Louvre, who had made the trip from Paris for the purpose; Professor Frank Jewett Mather, of Princeton University; Professor Edward Waldo Forbes, of Harvard; Wilhelm R. Valentiner, formerly of the Metropolitan Museum of Art, and Charles Loeser, of Florence, Italy. Sir Joseph Duveen also examined the picture.

The experts took several photographs of the painting, and minutely examined the finger prints left on the canvas, which are said by the plaintiffs to be identical with those on the Da Vinci pictures in the Louvre and elsewhere.

The owner of the painting is Mrs. Andrée Hahn, niece of the Marquis de Chambure of Brittany, and wife of Capt. H. J. Hahn, formerly in the United States aviation service.

VERSATILITY SHOWN BY RUSSELL CHENEY

**Artist's First New York Exhibition
Reveals Him as Both Pictorial and
Abstract—Other New York Exhibits**

In the paintings of Russell Cheney, now on view at the Babcock Galleries, one sees the struggle of an artist who is veered by conflicting tendencies. He was trained at the Art Students' League in New York and the Académie Julian in Paris, and the forces of convention have inclined him to present things pictorially, with as much beauty of color and charm of composition as possible. But the revolt against obviousness and everlasting similitude has had its effect, and every now and then he has been impelled toward the abstract and, as Dr. Christian Brinton says in his introduction to the catalogue, to "employ color, form and design for their own sake rather than as a means of suggesting external appearance."

The picture in which Mr. Cheney ventured farthest from tradition is the best in his exhibition—"Garden of the Gods," a more or less arbitrary organization of form that lifts the beholder out of himself and fills him with a realization of beauty. And some old Greek, in not exactly the same words, said once that this was the mission of all great art.

It is the struggle going on within Mr. Cheney, between the old and the new, that makes his exhibition the most interesting and significant of the week. It is the first time, moreover, that New York has had a chance to see his pictures.

One of the most precious of the works in which pictorialism predominates is "Chartres," whose charm is due to its exceeding delicacy of tone. In contrast, and thereby revealing the artist's versatility, is "Woodstock," which captivates because of its luscious and rich color, handled in broad, massy patterns. Other successful landscapes are the atmospheric "November" and "Red Barns." Mr. Cheney is equally likable in his still life representations, and achieves rare decorative charm in "Chinese Lilies" and "Vermilion and Blue."

Galsworthy's Flower Paintings

That realist of beauty, Frank Galsworthy, whose exhibition of flower paintings was so successful last season, is now duplicating that success at the Kingore Galleries, where eighty-eight of his water colors form a special display throughout December. In January the collection will be taken to Chicago, where the Arts Club has invited it. This English artist has acquired so much fame of his own in America that it is no longer necessary to write of him as John Galsworthy's cousin.

The enjoyment which Mr. Galsworthy provides is mainly pictorial. Lovers of flowers and specialists in horticulture stand before his pictures for hours discussing them—and their petal hobbies. His paintings are just as beautiful as flowers, and they portray the characters of flowers—for blossoms have personalities the same as human beings. His "Cherokee Rose" is as pure as a dewdrop, his "Delphiniums" as tender and lissome as a maiden, his "French Marigolds" proclaim their richness in ravishing gold, and his "New Tulips Grown in Holland" are as bold and flaunting as a beauty sure of her conquest.

Besides the strictly flower subjects, there are many glimpses of gardens and beauty spots in England. Particular charm pertains to two views of Hever Castle, with its ancient moats that now serve as settings for aqueous plants. There are portrayals also of the artist's own garden in Surrey, and a few made in America, notably "The Magnolia Gardens, Charleston," and "Palmetto Inn, Aiken."

Two Exhibitions at Macbeth's

Paintings of Glacier National Park by Charles Warren Eaton and oils, pastels and water colors by George Alfred Williams are on view at the Macbeth Galleries, until January 2. Mr. Eaton generally paints mountain peaks in violet tones and through a slight haze, although in "The Shadow of Mount Rockwell" the peak of one mountain rises above the shade of its neighbor to a flaming summit, touched by the rays of the sun. "Going-to-the-Sun Mountain" has caught the grandeur and dignity of a towering peak that rises above the lake that partly circles its base. In all of these pictures it is the mountains that dominate—the trees and lakes and clouds seem only incidental. However, in "The Screen of Firs" there is more emphasis on the trees, whose outlines seem to cut the mountainside.

Among the small paintings by Mr. Williams the largest would scarcely measure twelve inches in breadth, and some of them are no more than three, and yet so fine is his art and so exquisite his handling of essentials that he is able to suggest an infinity of space. "Ivory Towers," with its fine balance of white, and the telling simplicity of "Brown Har-

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At the Whitney Studio Club

An exhibition by nine artists at the Whitney Studio Club until December 24 includes oils, water colors and drawings. Among the former, John Alger's three studies of sand dunes with their pale sweep of gold surmounted by tufts of green have compelling decorative interest. Landscapes by T. Watanabe have a certain structural quality which gives them stability and balance. A road which swings around a hillside or a group of houses following the slope of a valley are subjects with which he is especially successful.

Isadore Feitelson presents his studies of nudes in accordance with extreme modernism. Elizabeth Fulda has a very whimsical study of ducks which she calls "To the Shadow," and shows them marching in single file. Seven water colors by George O. Hart are animated in expression and are of such subjects as ferry landings, wayside camps and Santo Domingo market.

Marjorie Conant's two portraits are marked by vivacity and glowing color, as in "October Lights." A screen she has painted depicts a line of mountains back of a design of slender trees. Eleanor E. Sanxay's portrait drawings are mostly of women, and those of Xavier Barile include landscapes, heads and nudes. Among Samuel Halpert's landscapes is one in somber tones presenting an interesting study of shelving rock.

Paintings by Greek-American

Kimon Nicolaides, an American artist of Greek descent, is exhibiting paintings, drawings and prints at the School of Design and Liberal Arts, 212 West 59th Street, until December 21. Mr. Nicolaides has had a thoroughly academic training, exemplified in some of his earlier sketches of trees, but his later work is characterized by modern simplification. The modeling of flesh and the action of muscle under the flesh are subjects with which he successfully employs the freer method.

Flower studies in oil and water color, some of them evincing an almost scientific fidelity of detail and others treated in a more interpretative manner, are among the artist's most successful work. Several sketches of horses have captured a remarkable sense of motion.

Rome Prize Men in Exhibit

Paintings and sculpture by alumni of the American Academy at Rome, paintings of the South Seas by Armstrong Sperry, and a Christmas exhibition of handicrafts under the auspices of the Art Alliance are being shown at the Art Center, 65 East 56th Street.

The Alumni of the American Academy have their exhibition in the Tiffany Foundation Gallery, until December 28. Fourteen studies for the decoration of the Great Hall in the Cunard Building are by Ezra Winter and four cartoons for door panels by Allyn Cox. Eugene F. Savage presents an interesting design in his color-

ful "Stabat Mater" and George Davidson's "Poet" is a strong characterization. Barry Faulkner is represented by several sketches for decorations and stage scenery and Frederick Stahr by a painting of the Erechtheum. Landscapes are by Russell Cowles and Andrew Schwartz.

Among the sculptors, Carl P. Jennewein presents some delightful children's heads and Charles Keck several sketches for historic monuments. "Woman and Child" is by Sherry E. Fry and a figure, for a fountain, is the work of Harry Thrasher. Paul Manship's figure for a sun dial is a unique study of feminine grace.

The paintings of the South Seas, by Armstrong Sperry are the product of a year's sojourn in the Society and Fiji Islands and are marked by an evident knowledge of native types and customs. In coloring they are rich, sometimes exotic. A number of drawings of feminine types are especially interesting.

Pastel Portraits; Metal Crafts

Portraits in three crayons by Frederick T. Weber and decorative metal by Marie Zimmermann are exhibited at the Ehrich Galleries, until December 27. There is a quality about Mr. Weber's work, at once clear-cut and refined, that makes him an admirable portrayer of women and children. With the latter he is particularly successful in catching fleeting changes of expression, as in the portraits of Hallock Harmon and Willis James. Two pictures of the choir at St. Andrew's Dune Church, Southampton, are interesting studies in group arrangement.

The decorative metal by Marie Zimmermann includes wrought-iron candelabra and mirrors of distinctly original design. Beautiful in their simplicity are some of her silver, brass and copper bowls, whose graceful lines are not marred by superfluous ornament. "On such small pieces as jewel and cigarette boxes she employs fine and elaborate carvings in ivory, jade and various stones to embellish their covers. Some of the smaller pieces of jewelry, such as rings, earrings, pins and beads, exemplify the marked originality of Miss Zimmermann's work.

XVIII Century French Drawings

Among the drawings by XVIII century French artists at the Wildenstein Galleries until December 31 is a sketch of a young woman and cupids by Prud'hon, which is the same subject as one of his paintings in the Louvre. Fragonard is represented by two subjects—the "Apotheosis of Franklin," in an allegorical vein, and a sketch of a woman, from his Italian period. A drawing of Venus with cupids is one of a pair by Boucher, and a vivacious scene by Gabriel Saint-Aubin is entitled "Public Merry-Making." The series of six small landscapes by Jean Pillement are exquisite in detail.

There is a charming flower subject in water color by Chardin; two drawings of heads by Greuze, and a typical subject by Angelica Kauffman. By Natoire is a spirited drawing of Diana and Acteon, which comes from the Heseltine collection. Oudry's study of a tree presages a later development in nature painting.

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ART DEALERS SEEK BLACK-EYED THIEF

Man Who Stole Jades Valued at \$1,000
from Roland Moore Was Almost
Caught at Anderson Art Galleries

A thief who left the galleries of Roland Moore, dealer in Chinese antiquities, last Tuesday, with two pieces of jade valued at \$1,000, has been visiting various galleries recently, and is thought from the description to have been the same man who stole a valuable jewel box from Bonaventure's last month.

The man to whom the robbery is attributed is about five feet six inches in height, weighs about one hundred and thirty-five pounds, has black hair and eyes, is well dressed, and wears a light brown double-breasted overcoat of Scotch tweed. He speaks with a slight foreign accent. The robbery occurred on his second visit to Mr. Moore's galleries, where he was ostensibly selecting a lamp. After making his selection and promising to bring his wife in before making a definite decision, he waited for nearly three-quarters of an hour, looking at various things.

A telephone call summoned Mr. Moore. When he came back the man had gone. Fifteen minutes later a woman entered the shop to see some jade and it was then that the theft was discovered. A vase and a figure of emerald green jade had been taken. Mr. Moore had dusted the case an hour before and they were there at that time.

Investigation revealed that the man had been at E. I. Farmer's a few days ago. On Wednesday morning he was at the Anderson Galleries, and escaped while they were trying to get into communication with Mr. Moore.

Finger Prints Authenticate a Reynolds

LONDON—The authenticity of Sir Joshua Reynolds' painting, "A Snake in the Grass," has just been determined by finger prints. The picture portrays a beautiful woman on whose lap sits a Cupid-like child.

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Brooklyn Artists Hold Annual Show



"SPRING TWILIGHT"
By CLARA FAIRFIELD PERRY
In the exhibition of the Brooklyn Society of Artists, Pratt Institute

The Brooklyn Society of Artists is holding an exhibition of paintings and sculpture at Pratt Institute, Brooklyn, to December 24. There are over a hundred numbers in the catalogue representing the work of forty-nine artists. The majority of subjects are landscapes.

The "Old Lyme Roadway" and "In the Clearing," by Benjamin Eggleston, are especially pleasing, with their faint mists softening the outlines of straight and slender trees. "Blue and Gold," by Sarah Hess, employs a subtle blue in the distant hills and is suffused with a soft golden light. F. K. Detwiler's "Shady Way, New England," presents a white house through a screen of green leaves.

One of the finest pictures in the exhibition, Walter Farndon's boat picture, "The Shore," showing a sail boat drawn up on the bank, is marked by power of composition and a mastery of tone. Frances Keffer is a colorist of interesting originality, as her "Dutch Houses" and "Birch Trees" prove. William H. Donahue's glowing pigment is well adapted to such a subject as his "Autumn Red and Gold."

Nicolas S. Macsoud is represented by a strong characterization, "The Sheik," and Charles Vezin by several landscapes, among them one showing the light breaking through

the clouds at dawn. Howard Notman's pictures of the Adirondacks have a compelling interest in their presentation of a broad expanse of rocks among the trees of the mountainside.

Hamilton Easter Field's portrait of Mrs. John Brandt is a sympathetic interpretation of age, while Agnes Pelton's "Alaskan Girl" presents a young person of strong personality. Four nudes by Harry Roseland are in a series and are studies of a girl and a large crystal vase. Robert Laurent's "Landscape" takes the form of a wood carving and has pleasing simplicity of design. Among the sculpture is "The Morning Star," by Isabel Moore Kimball, and "The Pitcher," a study in movement, by Alexander Ritchie.

Matsukata Buys Modern French Paintings for His Museum in Tokio

PARIS—Besides pictures by Monet and Denis, Matsukata, the great Japanese art patron, has bought works by Cézanne, Van Dongen, Gauguin, Van Gogh, Pissarro and K. X. Roussel for the special museum he is building in his country.

The latest advices are to the effect that Matsukata will spend \$5,000,000 on the Museum of Occidental Art in Tokio.

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FOREIGNERS IN PARIS
BUY MODERNIST ARTAuction Sales Now Show French Are
Amused by Cubists and Their Fellows,
But Are Not Prominent Purchasers

PARIS—The second Kahnweiler sale of Modernist and Cubist pictures and drawings brought in a total of 175,215 francs for the two sessions. The first sale, which took place last June, realized 273,000 francs, consequently the grand total for the entire collection is 448,514 francs.

There was a large attendance but the purchasers were chiefly foreigners, which, as the *Gazette de l'Hotel Drouot* points out, shows French people are amused by this kind of painting but do not admire it. As a rule the expert's evaluations were attained. The highest prices were given for pictures by Derain. Some of the sales were, in francs:

"La Table," Derain, 6,800; "La Femme au Collier," Derain, 2,750; "Nature Morte," Derain, 3,700; "Figure à Mi-Corps," Derain, 4,500; "Nature Morte," Picasso, 1,650; "Tête de Femme," Picasso, 1,050; "La Bouteille de Rhum," Picasso, 1,250; "Coin de Village," Vlaminck, 1,250; "La Pendule," Vlaminck, 2,500; "Le Journal," Derain, 2,600; "Portrait d'Homme," Derain, 3,400.

The director of the Museum of Christiania, Norway, bought a picture by Picasso, "La Guitare" for 1,500 francs. Cubist paintings by Braque brought from 200 to 840 francs. M. Kahnweiler's portrait by Van Dongen fell at 900 francs.

The third Kahnweiler sale will take place next May.

Trouillebert's pictures sold well at another sale, fetching between 2,000 and 5,000 francs, this latter figure being obtained for a painting entitled "Ile sur la Loire." The grand total was 79,406 francs.

At the "Succession Marquise de X." sale M. Lennie Davis acquired a portrait presumed to be by Rembrandt, for which 1,500 francs had been asked, for 10,000. On the other hand, a Greuze "Les Deux Sœurs," for which 20,000 francs had been asked, fell at 17,500 to M. Féral. At the same sale Baudry's "Diane Frappant l'Amour" realized 7,100 francs.

The Manzi sale of Japanese prints has been one of the most interesting events in the sales-rooms recently. The grand total was 955,500 francs.

At a sale of modern drawings and prints an etching by Zorn showing the artist with his wife fell at 8,600 francs.

The Bibliothèque Parran realized a grand total of 361,000 francs, the books and proofs by Baudelaire fetching very considerable prices.

Josef Strzygowski, Art Historian,
To Lecture at the Metropolitan

Josef Strzygowski is to lecture on the origin of early Christian church art at the Metropolitan Museum on January 26. He is best known in America as the author of "Orient Odor Rom." This book is one of a series, others of which have been devoted to a province, such as Asia Minor, or to a single locality or monument, such as Amida or Mahatta, or to a collection, such as the Coptic section of the Cairo Museum. The series reached its climax in the recent work on the architecture of Armenia.

All these publications owe their importance to the fact that they are pioneer investigations in a new field, and have led to a new theory that the development of our Western art has been conditioned in its various stages by different influences from the East.

Strzygowski is now professor of the history of art at the University of Vienna.

Exchange Rate Causes Rumanian
Students to Quit Paris Schools

PARIS—Rumanian students at the University and elsewhere in Paris are obliged to bring their studies here to an abrupt end, the decline of the lei, the Rumanian standard of value, making their further sojourn impossible. Out of 800 students, some 100 or more have been studying art.

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19 East 56th StreetDICKENS IS VALUED
OVER SHAKESPEARELondon Auction Develops Higher Prices
for "Pickwick" than for "The Taming
of the Shrew," or for Marlowe's Work

LONDON—Shakespeare was valued more highly than his contemporary "Kit" Marlowe, and Dickens higher than either, in a sale of books by Messrs. Sotheby, 34 and 35 New Bond Street, W. I. The books in the sale comprised the property of the Rt. Hon. Viscount Long of Wraxall, the Rt. Hon. the Earl of Cromer, Mrs. Dudley, and Colonel K. H. M. Connal of Monktonhead, Monkton, Ayrshire. The following prices were realized:

P. Corneille, "Medée," etc., 1639-1650, £52; "John Florio, His First Fruits," £56; French XV century "Horae," on vellum, £185; Christopher Marlowe, "The Famous Tragedy of the Rich Jew of Malta," 1633, £75; Shakespeare, "A Wittie and Pleasant Comedie called the Taming of the Shrew," 1631, quarto, £100; Henry Alken, "The National Sports of Great Britain," 1821, £90; John Bunyan, "The Pilgrim's Progress," second part, first edition, 1684, £100; Aurelius Theodosius Macrobius, "Expositio in Omnia Scipionis," printed on vellum, 1472, £1,050; Dickens' "Pickwick Papers," first edition in parts, £92; another copy in parts, with advertisements, £610; James Glaucus, "A Knowledge for Kings," 1576, £280; Edmund Waller, "Workes," 1645, £70. Total, £5,934.10.6.

At another sale, Messrs. Sotheby sold a selected portion from the remainder of the library of the late Lord Amherst of Hackney. The total realized was £6,989.7.6, the following being the more important prices:

R. and J. Adam, works in architecture, large folio, 1778-1822, £105; Jos. Gonzalez, "Navegacion," 1734, £71; John Gould, "The Birds of Asia," seven volumes, 1850-83, £105; "The Birds of Europe," five volumes, 1837, £78; "The Birds of Australia," seven volumes and supplement, £180; Hakluyt, Society Publications, 168 volumes, 1847-1907, £121; A collection of 347 drawings by J. S. Cotman, De Cort, Cattermole, etc., £205.

At Messrs. Sotheby's sale of coins, an Army of India medal, 1799-1826, with three bars, sold for £50; a Staverton half crown, £33; a Henry VIII farthing, £24, and a specimen of the first U. S. A. dollar, silver, 1794, for £2.

A sale of antiquities, including the property of M. Léonce Rosenberg of Paris, realized £2,053, of which the following were the more important prizes: Bronze sacrificial vases, B.C., 1122-255, £80; diota, decorated in red and black, £85; a Greek silver libation cup, B.C. 300, the property of Lady Harcourt Smith, £1,000.

Messrs. Sotheby sold porcelain, etc., the property of F. J. Hutchinson, Esq., F.R.C.S., and of Mrs. Norman Lee, Worthing Rectory, Bastin Stoke. A crystal figure of a sage realized £50; a tea service of transfer-printed Worcester porcelain, painted with a coat of arms, £58; Sheraton mahogany sideboard, £40; Louis XVI clock by Baillon, Paris, £64; set of three Heppelwhite knife vases, £88. Total, £2,411.

COTTET MAKES BIG
GIFT TO MUSEUMSLuxembourg Gets Twenty-two Works
by Artist and His Friends, and Public
Galleries Elsewhere Receive Gifts

PARIS—Charles Cottet has made a handsome donation of pictures by himself and other painters to the French government for distribution in the galleries of the Luxembourg and the Petit Palais, and the museums of Rouen, Quimper, Dijon, Montpellier, Grenoble, Marseilles and Amiens.

While the government estimates the total value of the collection at 80,000 francs, a critic says that "this collection is inestimable, from the point of view of their intrinsic value as well as from that of their commercial value. Cottet's works are most in demand today by collectors and by museums in foreign countries. He is represented in all the important public galleries of Europe, America and Japan. Many examples of his work were bought at the recent exhibition at the Allard Galleries in Paris."

The donation is composed of all the paintings and sketches which the artist had kept in his studio and the works besides of some of his friends. The Luxembourg will receive not less than twenty-two works, including "The Card Players," an Egyptian landscape entitled "Assouan," "Portrait of Lucien Simon," "Mourning," and "The Fires of Saint Jean." The Luxembourg also receives "Young Venetienne" and "Seated at Mass," water colors by Lucien Simon, the portrait of Cottet by René Ménard, a still-life by Jacques Blanche and a bronze bust of Cottet by Meunier.

The busts of Eugene Guillaume, by Rodin, and of Cottet by Bouchard, go to the museum in Dijon. "Night in Venice" and "The Old Horse," by Cottet, go to the Marseilles Museum. Sketches and paintings made between 1890 and 1914, Cottet's most prolific period, are among the gifts to the other museums.

Neither the Spanish series nor the pictures of Savoy figure in the gift, but the painter is represented by the most characteristic of his works.

Jourdain Writes to Van Dongen

PARIS—M. Frantz Jourdain, president of the Salon d'Automne and a member of the jury, is among those who have written to M. van Dongen protesting innocence of having voted against the admission of his portrait of Mlle. Ricotti. He said the exclusion was "inexcusable."

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and Sir Seymour HadenFRENCH'S 'LAFAYETTE'
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Named in Honor of Revolutionary
Hero, Bestows Degree on Sculptor

EASTON, Pa.—The statue of Lafayette by Daniel Chester French, dean of American sculptors, now stands before Lafayette College. It is beautifully located, dominating the campus and overlooking the city below the college terraces. Open-air architectural arrangements and finely-designed landscape gardening help to give it an ideal setting.

The dedication took place in the presence of Governor Sprout, Attorney General Alter and Supreme Court Justice Schaffer, who made the speech of acceptance. The statue is the gift of Morris L. Clothier, of Philadelphia. It stands before the Georgian College chapel, on a pedestal by Henry Bacon, of New York.

While the statue is, in a way, a replica of French's "Lafayette" in Prospect Park, Brooklyn, the work as remodeled for Lafayette College is much more effective. The Revolutionary hero is shown standing with his sword in his right hand, the point touching the ground. Under his left arm is his hat.

One of the incidents of the dedication was the bestowal of the degree of LL.D. on the sculptor. Among the other notable works of Mr. French are "The Minute Man," Concord, N. H., and "Lincoln," in Lincoln, Neb.

France and Japan Exchange Shows

PARIS—An exhibition of French art at Tokio next spring will coincide with one of Japanese art in Paris, organized by the Société Nationale des Beaux Arts.

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GARBER WINS FIRST PRIZE AT CORCORAN

Painter Receives the Award of \$2,000
at the Eighth Annual Exhibition—
Burtis Baker, Second; Folinsbee, Third

WASHINGTON—The following awards of the William A. Clark prizes have been made by the trustees of the Corcoran Gallery at the eighth exhibition of contemporary American oil paintings:

First, \$2,000, and the Corcoran gold medal—Daniel Garber, of Philadelphia, for "South Room—Green Street."

Second, \$1,500, and the silver medal—Burtis Baker, of Washington, for "Interior with Figure."

Third, \$1,000, and the bronze medal—John F. Folinsbee, of New Hope, Pa., for "Jersey Water Front."

Fourth, \$500, and the honorable mention certificate—Lester Stevens, of Rockport, Mass., for "Quarry Dock."

The awards this year have all gone to comparatively young men, which artists generally say augurs well for the future of American art.

These awards are said to be the largest given at any exhibition in the world, and were established in 1907 by former Senator William A. Clark, who has within the last year perpetuated them by a gift to the Corcoran Gallery of \$100,000.

The exhibition will formally open with a reception and private view Saturday evening, and will be opened to the public Sunday.

Mr. Garber, winner of the first prize, is a Philadelphian, and was born in 1880. He was a pupil of the Cincinnati Art Academy under Nowotny. He became an Associate National Academician in 1910 and an Academician in 1913.

—H. W.

Two Chantrey Bequest Purchases

LONDON—The trustees of the Chantrey bequest have purchased two portraits by British painters which, in accordance with custom, will be placed in the Tate Gallery. One portrait is that of Sir William McCormick, by Sir William Orpen, hung in the Royal Academy this year. The other is the self-portrait of the late William Strang.

Seeks to Compel Artists to Paint

PARIS—L'Echo de Bulgarie says Bulgaria's Minister of Public Instruction has just taken steps to obtain a ruling from the Department of Compulsory Labor compelling artists to provide pictures for the decoration of school-rooms in Bulgaria.

POETRY VERSUS EYES, AND EYES WIN OUT

Artist Lifts Up Orbs of a Banker's
Daughter When Parent Objects to
Pose That Puts Them in Obscurity

KANSAS CITY, Mo.—That the requirements of art must sometimes yield to the demands of parental affection is the lesson learned by Demetrius Trifyllis, a Greek painter who came to Kansas City to do the portrait of Miss Virginia Perry, daughter of J. W. Perry, Kansas City banker. Because the artist depicted Miss Perry with downcast eyes her father was displeased, and insisted that the picture be changed.

The young debutante is a striking type with Titian hair, and the artist saw in her a suitable subject for poetic representation. Accordingly, he painted her with lowered lids contemplating some pink roses toward which she extended her hand.

When Mr. Perry saw the picture he did not like it.

"You have left out her eyes," he exclaimed. "Why should I have a portrait of my daughter that does not show her eyes?"

In vain did the artist try to explain. Finally Mr. Trifyllis heroically agreed to raise the head and open the eyes.

When the change was made and parental affection had been satisfied, Mr. Perry expressed himself as well pleased with the picture. So is the artist.

Art Exhibits for North Dakota

GRAND FORKS, N. D.—The University of North Dakota, through its art department, has arranged for a series of exhibitions this season beginning in February and closing the middle of June. These include a collection of mural paintings by Allen True of Colorado, posters for the Dakota Playmaker contest, art work done in the public schools of Washington, D. C., and a printing exhibit assembled by Henry W. Kent of the Metropolitan Museum.

Besnard Catalogue Is Published

PARIS—Coincident with his fine exhibition at the Pavillon de Marsan appears a catalogue of M. Albert Besnard's etched work (André-Charles Coppier; Paris, Berger-Levrault) comprising 139 reproductions, and enumerating 173 plates including one lithograph.

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AMERICAN ART NEWS

Editor - - - PEYTON BOSWELL
 Manager - - - S. W. FRANKEL
 Advertising Manager - C. A. BENSON
 Peyton Boswell, President; S. W. Frankel, Treasurer;
 C. A. Benson, Secretary.
 Phone: Murray Hill—9403-9404.

PUBLISHED BY
THE AMERICAN ART NEWS CO., Inc.
 786 Sixth Avenue, New York

Entered as second-class matter, February 5, 1909,
 at New York Post Office, under the Act,
 March 3, 1879.

Published Weekly from Oct. 15 to July 1 inclusive
 Monthly from July 1 to Sept. 15 inclusive.

SUBSCRIPTION RATES	
YEAR IN ADVANCE	\$4.00
Canada	4.35
Foreign Countries	4.75
Single Copies15

WHERE AMERICAN ART NEWS MAY BE OBTAINED IN NEW YORK

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PARIS

Galerie Simonson - 19 Rue Caumartin

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Vol. XX. DECEMBER 17, 1921 No. 10

HOW ABOUT US, ANYHOW?

Have we in the United States an "American school" of painting? Do American artists in their own way interpret American life and American ideals, or are they slavish imitators of the French, drawing their main inspiration and all their technique from Paris? Do we know anything about art in this country? Have we any standards of our own? Have we any taste? Are we entitled to any consideration by the rest of the world? Have we any right, even, to consider ourselves? Who are we?—what are we?—are we anything?

Cecilia Beaux has said that we have no American school of art. C. R. W. Nevinson, Englishman, has said that our idea of art is a well-appointed bathroom, and that our "Raphael is the plumber." And now comes Harry B. Lachman, native of Chicago and successful French painter, four of whose pictures have been purchased for the Luxembourg, and who is a Chevalier of the Legion of Honor, with a speech before the Chicago Business Men's Art Club in which he enunciates what he calls "the plain truth concerning American art."

If Mr. Lachman is correctly quoted by the newspapers (and the newspapers usually quote people correctly), he said things like these:

"American painting is not representative of Americanism."

"American artists' self-satisfaction is holding them back artistically."

"It is a mistaken idea that in our smug, self-satisfied American manner we think we have an American school of art."

"American artists are not profiting by the lessons of the old masters. Otherwise they would paint with more respect and love for nature as nature really is. Nature cannot be improved on by any painter. Why try to do it?"

"France is the one place in the world to learn true art. Why not admit that here in America, as willingly as the Frenchman admits that he comes to America for industrial education?"

Here is an artist asserting in one breath that our American painters do not represent Americanism, and in the next advising them to go to France to "learn true art."

The contention of Miss Cecilia Beaux is wrong. The assertions of Harry B. Lachman are pretty much nonsense. The satirical assertions of C. R. W. Nevinson are merely "sour grapes" and not entitled to any more consideration than the sayings of a peevish boy.

We have an American school of painting—a strong, vigorous school that expresses our ideals very well. Hundreds of our painters, all over the country, are producing pictures that are being shown in a thousand exhibitions and that are delighting countless numbers of our people. These pictures are going into our

homes, our museums, our public buildings, our schools. They convey the beauty of American landscape, in its manifold aspects, from the plains of the west to the rocks of Maine; they reveal the immensity of American industry, and find beauty in the smoke of our factories, in the grime of our railroad yards, in the oily surfaces of our rivers; they reveal our American types of manhood and womanhood and childhood, and the bustle and the psychology of our street throngs. And we even have our Modernists, who express America in abstractions.

What is wanting, pray? Do our artists lack individuality, do they paint too much like their brothers in Paris? If they do, then why send them to France to learn "true art," Mr. Lachman?

But our American school of painting does not lack in distinctive characteristics. An American picture can be spotted as an American picture usually as far as you can see it. Often enough it can readily be identified as the work of some particular artist, because our painters usually have marked individuality.

We have had some immortal painters in America. We honor certain names and feel glorified in contemplation of them. These men owed almost nothing to European training, but much to the tradition of European art, which is our heritage as much as it is anybody's. Did Winslow Homer learn the principles of "true art" abroad? Did Albert P. Ryder? Did Blake, did Inness, did Wyant, did Fuller, did Murphy? Was Twachtman a slavish follower of Monet, or was he an altogether "American Impressionist"?

And when it comes to contemporary American painters, can anybody deny the intense Americanism of men like George Bellows, Wayman Adams, Robert Spencer, Frederick Waugh, George Luks, Arthur B. Davies, Robert Chandler, Albert Groll, Rockwell Kent, Daniel Garber, Samuel Halpert, Ernest Lawson and scores of others?

Why should anybody seek to belittle or stultify American painting? Have we got a chip on our shoulder over here that needs knocking off? Are we churlish and exclusive and do we deny recognition to European artists? Decidedly, we do not. They come over every season, and we look at their pictures and enjoy them and buy them. We are glad to see them—especially glad when they bring fine pictures, of which we are very good judges. Many of our dealers hold regular exhibitions, year after year, by European artists whom we have grown to like and whose new works we greet with pleasure.

Why can't we be let alone with our pride in our artists and in our American school? It is a good thing for us. It is leading us to form art associations in all our cities; it is leading us to organize "Friends of Art" to buy paintings for our schools; it is leading us to found and to haunt museums; it is leading our wealthy citizens to endow art schools and to form collections for the benefit of the public.

In the name of Michelangelo and Vincent van Gogh, gentlemen, what is the matter with you?

Author Offers Remarkable Group By Fantin-Latour to Louvre

PARIS—A picture interesting alike to musicians and painters has just been offered to the Louvre by M. Adolphe Jullien, author of monographs upon Berlioz and Wagner. The picture is called "Around the Piano," and was painted in 1885 by Fantin-Latour, whose love for everything musical has become a matter of history. Those gathered about the piano are Chabrier, whose fingers are on the keys; Adolphe Jullien, Arthur Boisseau, Camille Benoit, Edouard Maitre, Lascon, Vincent d'Indy and Amédée Pigeon.

To this donation M. Jullien has added his own portrait, painted by Fantin in 1887.

Poland Takes a Picture From Austria, But Pays Well for It

WARSAW—The Austrian government was obliged to give up the picture "Parliament at Grodno," by Jan Matejko, to Poland. According to the treaty of St. Germain, Poland had the right to demand this picture. The Polish government has compensated the Austrian Museum by a large sum of money, with which a portrait by Lucas Cranach, painted when he lived in Austria, was purchased. F. T.

Belgian Art Expert Is Knighted

BRUSSELS—M. Arthur Le Roy, the well-known expert, has been promoted to the Knighthood of the Order of Leopold.

PRINTS BRING GOOD PRICES IN LEIPSIC

Foreigners, Aided by the Exchange Rate, Capture Works by Rembrandt and Others—English Prints High

LEIPSIC—C. G. Boerner has just concluded the auction of two splendid collections of engravings. Many purchasers from abroad were here, as the German money was at its lowest rate. The collection of English sporting prints obtained extraordinary high prices. Dürer and Rembrandt were very much in demand, as well as the series of Goya engravings.

Following are a few of the sales, in marks: Altdorfer—"Virgin at the Cradle," 21,000; "Van-ty," 61,000. Anonymous—"Christ Crowned with Thorns," 96,000; "Christ on the Cross," 50,000. Dürer—"Christ on the Cross," 66,000; "The Prodigal Son," 105,000; "St. George," 70,000; "St. Jerome in his Studio," 84,000; "The Dream," 100,000; "The Promenade," 80,000; "The Small Passion," 64,000; "Apocalypse," 80,000; "The Revelation of St. John," 70,000; "The Bathing House," 66,000. Mategna—"Burying of Christ," 100,000. Mecken—"Dance," 110,000. Rembrandt—"Self-portrait," 85,000; self-portrait, 77,000; "The Sacrifice of Abraham," 41,000; "Beggar at the Door of a House," 77,000; "A View of Amsterdam," 115,000; "Rembrandt's Mill," 61,000; "The Boat in the Canal," 84,000; "Rembrandt's Mother," 81,000. Zasinger—"Embrace," 65,000. Goya—"Capricios" (first edition), 155,000; "Tauromachie" (first edition), 220,000; "Tauromachie" (second edition), 120,000; "Desastres" (first edition), 141,000. Klinger—"Temptation," 220,000. Manet—"The Barricade," 20,000. Meryon—"The Spire with the Clock," 52,000. Whistler—"The Rialto," 70,000. Zorn—"Fotter Palmer," 31,000; "Nude Girl Sitting on a Stone," 40,000.

English original drawings and colored prints:

Alkens—"Hunting at Melton Mowbray," 160,000; "The Beaufort Hunt," 400,000; "The Quorn Hunt," 120,000. Howe—"Hawking," 170,000. Jones—"Hare-hunting," 180,000. Morland—"Innocence Alarmed," 180,000; "Sportsman's Return," 180,000. J. R. Smith—"Enamoured Sportsman," 360,000. Sutherland—"Bird Hunting Scenes," 210,000. Ward—"Compassionate Children," 180,000.

Sporting prints by several German, Dutch and French masters brought less, including Rembrandt's "Lion Hunting," which sold for only 14,000 marks, and his "Landscape With Swans," for 25,000. Dürer's "St. Hubertus," however, brought 210,000 marks. —F. T.

Studio Gossip

William R. Leigh spent the summer and autumn in the west, going farther into secluded places than ever before. In South Utah he painted the ruins of Batantakin, and in Arizona the "Rainbow Bridge" and the "Rivers of Kitzel." He has removed from his Manhattan studio and is now located at 61 Poplar St., Brooklyn.

Louis Kronberg has returned from Boston and is now at his studio, 78 West 55th St. He will exhibit at the Knoedler Galleries later in the season.

Ismael Smith, the Spanish artist, who is also painter, sculptor and wood block engraver, and who has made America his home during the last two years, has taken a studio at 246 Fulton St., Brooklyn. He recently modeled a portrait bust of Mrs. J. Speigelberg, Jr., and also a bust of Cervantes. He has also made book-plates for the Spanish Ambassador and for Ibañez.

Of the paintings Edgar Kellar brought back to New York from a year's painting in New York State, three have been sold. Dr. Lamar Tuttle purchased two of his landscapes.

George (Pop) Hart, world traveler, who has painted in Samoa, Tahiti, Iceland, Egypt, South America and the West Indies, has returned to his studio at Coytesville, N. J. Next spring he plans to go to the Orient.

Nell Clark Kellar recently sold one of her flower pictures to Lloyd Moultrie of Los Angeles.

Sigmund Schou, who went to Europe in the late summer, returned to New York a few weeks ago with fifty new canvases. He has taken a studio at 19 West 50th St.

James Britton's portrait of Charles Noel Flagg, who some years ago was his instructor in art, was recently purchased by his son, Montague Flagg.

Louise Heustis recently completed a portrait of Miss Margaret Flint, daughter of Mrs. M. Sherman Flint and niece of Mrs. Russell Sage, which is now on view at the Knoedler Galleries. Other recent sitters for this artist were Mrs. Edmund Nash, daughter of Mrs. Hugh D. Auchincloss, and Miss Kate Darlington.

At his studio in the Sherwood, Carle J. Blenner is painting a charming portrait of a young woman of Allentown, Pa. He will soon exhibit a series of over-mantel decorations done last summer at his New Haven studio.

F. Overton Colbert's exhibition at the Montross Gallery has been invited en bloc for the Architectural League exhibition in January. Later it will go to Chicago.

Marjorie Daingerfield, daughter of Elliott Daingerfield, who is a student at the Solon Borglum school of sculpture, recently received orders for two portraits. Her bust of Brandreth Symonds is particularly successful.

Colin Campbell Cooper, who has been in Santa Barbara for nearly a year, will spend the Christmas holidays in New York, returning to California in January.

Henry Salem Hubbell has presented his

MUSEUM ACQUIRES EARLY T'ANG CARVING

Large Piece Representing Four Bodhisattvas Antedates 1000 A. D.—Other Accessories Include a Gustave Moreau

A unique piece of early Chinese wood carving in the form of a finial representing four Bodhisattvas has been recently acquired by the Metropolitan Museum, where it is now on exhibition. This piece, which is between four and five feet in height, is composed of four figures in princely robes standing back to back on the leaves of a lotus blossom. The wood is covered with plaster, which has been painted in reds and blues, although the color has been so softened by time as to be almost obliterated. While no exact date can be given, it probably dates from the T'ang period, previous to 1000 A.D.

Among the recent accessions to the Museum are six oils from the William H. Herriman bequest, including works by Gabriel Metsu, Decamps, the School of Matsys, the Bruges School, and, most important of all, an "Oedipus and the Sphinx," by Gustave Moreau, which is of marked interest, since so few of his paintings are outside of the Moreau Museum in Paris.

"The Lost Mind," by Elihu Vedder, comes to the Museum through the bequest of Mrs. Helen Lister Bullard, and was painted in his earlier period, when he came to New York from Rome almost penniless at the outbreak of the Civil War. It was a time of great hardship for the artist and the melancholy of the beautiful face he portrays perhaps had its inception in the despair to which he himself had been driven.

Among the ceramics are some interesting reproductions of prehistoric Greek art from Crete and Mycenae. One of these is a royal gaming board from Knossos, dating about 1300 B.C. Two stelae are tombstones, one painted and the other carved in bas-relief in a hunting scene. A large three-handled jar ornamented with birds and spirals, and a woman's head which is the only life-sized example of a human head in the round which has been discovered of that period, are also included.

painting, "The Orange Robe," to the art department of Washburn College, Topeka, Kans., as a nucleus for a permanent collection. The department has lately purchased a painting by Chauncey F. Ryder, entitled "The Deserted Farm."

St. Petersburg, Fla., has planned a series of art exhibitions, including a collection of paintings by George Harding, of Philadelphia, and a group of sculpture and small bronzes by American artists.

The students of the National Academy of Design have formed an organization for mutual welfare. Financial aid will be provided needy students by social functions and outside solicitations. A labor and loan bureau will be established.

The studio of George A. Traver is now located at the Park Avenue Hotel. Mr. Traver will exhibit at the Schwartz Gallery after New Year's.

Orlando Rouland has returned to his studio, 130 West 57th Street, from Marblehead, Mass. At Marblehead he purchased a house built in 1740, from which one may view the country from Provincetown to Cape Ann. He has established his summer studio there.

One of the most attractive studios in Carmel is that of Ida Maynard Curtis. It is built of gray cement, with the woodwork a bright blue. An outside staircase leads to the spacious flat roof, which overlooks the valley and the blue waters of the bay.

Obituary

JOSEPH BAIL

Joseph Bail, member of the Société des Artistes Français, is dead in Paris. He painted interiors very much in the Dutch style but on a larger scale. He had made a specialty of introducing copper pans in his pictures which he represented with much skill.

AUGUST GAUL

August Gaul, sculptor of animals, is dead at his home in Berlin. In his work he did not follow a mere naturalistic style. He admired the creations of the Egyptians, Greeks and early Etruscans, and he also had an intimate knowledge of the lives of animals.

GASTON REDON

Gaston Redon, architect, who died in Paris, November 20, was the brother of the late artist, Odilon Redon. Architect-in-chief to the government, he had done important work at the Louvre, Fontainebleau and Gobelins, as also in the Tuileries Gardens. He was born at Bordeaux in 1853 and won the Prix de Rome in 1883.

FIRMIN JAVEL

Firmin Javel, editor of *L'Art Français*, art-critic, aged 77 years, died in Paris November 13.

HENRY JACQUIER

Henry Jacquier, of the Société des Artistes Français, portrait painter, and winner of the Prix National, died at Cannes on November 15.

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LONDON

At the Grosvenor Galleries, where Messrs. Colnaghi have organized an exhibition of work by contemporary British artists, there is a Sargent portrait that more than ever makes one regret that this painter has now abandoned the branch of art that seems so peculiarly his own. It is the portrait of Lady Sasson that dominates the walls, as told in THE AMERICAN ART NEWS last week. It is a subtle study that shows this master of portraiture at his finest. The treatment of the silken dress of black and pink is as skilful as that of the face, and the whole has a distinction that is noticeably absent from the portrait work of some of the more modern men.

Among the latter, however, Gerald Kelly is an artist whom one does well to reckon with. His portrait of Somerset Maugham, hatted and spatted in the latest fashion, cleverly suggests a complex personality that must not be judged by the purely external. A painter less sure of himself would have lacked the courage to represent him in this style, but Kelly, though he entitles his study "The Jester," has justified his interpretation of one of the most brilliant figures of the day.

Sir C. J. Holmes sends "A Farm in Winter" and other landscape studies that are extraordinarily arresting in their simplicity and sincerity of treatment. One of the most brilliant things in the show is E. Best's "Woman with a Duster," a picture of a charwoman.

The nation has been receiving, of late, a number of free gifts from artists that speak volumes for the public-spiritedness of a profession which the public as a whole can hardly be said to treat with any peculiar degree of consideration. Hard on the heels of Sir William Orpen's gift of the "Chef," the picture over which there was so much discussion in connection with the proposed purchase by the Chantrey Bequest, there follows the gift by Sigismund Goetze of a series of mural paintings for the Foreign Office. It is said that seven years of constant work have been lavished on the five great panels and the three over-doors that comprise the decoration.

In carrying out the allegorical studies the artist has adapted his scheme admirably to the Renaissance architecture in which they are set. As a nation we do not excel in mural decoration, probably because the conditions of our climate afford us little encouragement. But Mr. Goetze has gone far to improve our character.

There is an exhibition of Old English engravings in color at Mr. Harvey's galleries at 6 King Street, S.W. Some of the examples are rare, as for instance, Ward's "Miranda," after Hoppner, no other specimen of which is known to exist. Bartolozzi and J. R. Smith are both well represented, the delicacy and reticent use of color in the plates testifying to their supremacy in the art.

Some beautiful silverwork by Georg Jensen is to be seen at the Fine Art Society at 148 New Bond Street, W. Mr. Jensen is a sculptor as well as a silversmith and his fine appreciation of form and his skill in modeling stand him in good stead. His decoration is part and parcel of his structure, suiting itself inevitably to the form and character of the portion it has to adorn. Utility is not lost sight of in the quest of the decorative and the workmanship throughout is as high in quality as the design.

—L. G. S.

PARIS

A few seasons ago George Clément de Swiecinski made a stir with his exhibition of statuary at Brunner's Gallery, in the fashionable rue Royale. The element of originality we look for from a new artist seemed to have been realized without overstepping the borderline, which is so perilous in sculpture. De Swiecinski is now displaying new work, including a statue of "Moses" and a bust of the playwright, Denys Amiel, former editor of *New France*, in New York. New portrait-busts, among these of the author, Alexandre Arnoux; Mme. Valdo Barbey, wife of the painter, and M. Rott, member of the Institute, are also shown.

The interest this artist has been taking recently in choreographic gesture is synthesized in his marble group "La Danse," *pas à deux*, his admiration for the Oriental type, in heads of a Japanese wrestler and of a Japanese lady, in bronze; his reverence for religious subjects, in a colored earthenware statuette of a "Madonna." This sculptor is also a remarkable potter, the beautiful glazes turned out by his furnaces at Guéthary in the Pyrenees being another feature at 24 Boulevard Raspail.

Like M. de Swiecinski, Jean Peské is also a Polish artist resident in Paris. Some sixty examples of his excellent landscape work with a few still-life pieces and a couple of heads have been on view at Durand-Ruel's. I have a very great admiration for Peské's drawings in Chinese ink. Whether expressing himself, in mono or polychrome Peské is always earnest, frank and thorough.

If it may be allowed to love nature as well as art, and if it may be permitted, as a corollary, to love nature through art, then the pictures of M. Roger Reboussin (Georges Petit's) are very deserving of love. Most exquisitely this painter, whose name was made familiar to readers of THE ART NEWS last year, blends the veracity of a naturalist to an artist-eye of most delicate quality. M. Roger Reboussin takes us all round and about the animal world, depicting its overworld and its underworld, birds and four-footed creatures with equal charm.

That too little-known artist (his work has been found at only one dealer's in Paris), Louis Legrand, figures in an exhibition entitled "Les Filles" at the Galerie Lucien Vogel. The collection is comprehensive, containing works by Bottini, Degas, Forain, Guys, Lautrec, Picasso, Rops and Van Dongen.

Drawings by Luc-Albert Moreau are the feature at the Galerie Marseille, and pictures by Braque, Derain, Dufy, Léger, Matisse, Metzinger, Picasso, Vlaminck, etc., at the "Galerie l'Effort Moderne."

Maurice Denis is one of the few painters who still harbor genuine enthusiasm for Biblical and mythical subjects. The scenery of Italy, where he has been spending much of the past year, seems to act as a particular incentive though he also allows his mind to dwell upon a charming ingenious realism partaking of both religious ecstasy and paganism as in his beautiful picture "Les Premiers Pas," showing young mothers and children sunning themselves on a beach. A field of flowers in Brittany appears to have suggested the "Creation of Eve," and a site at Constantine "The Flight into Egypt."

Like M. Rouault, M. Vlaminck has at one

time and another made successful experiments in ceramics. It will be remembered that Renoir, in his young days, painted on porcelain, and all his pictures show traces of his early craft. Vlaminck's and Rouault's impasto, brush work and coloring are dearly reminiscent of the glaze in pottery, and their pictures often look as though they had been through a furnace.

To Vlaminck the beauty of nature, light, atmosphere are nothing. What he aims for is quality of tone and pigment. Consequently his flower-pieces are very fine, because flowers are always flowers whereas a landscape can be, if not chosen with care, very dull.

—M. C.

Omaha

Twenty-five canvases by Charles W. Hawthorne are being shown at the library, under the auspices of the Fine Arts Society. "Nellie," a portrait, is cleverly executed, while "Girl Sewing," "First Voyage," "Twilight," "The White Jacket," and others, are compelling. There is also on exhibition the work of William J. Potter.

The Ainslie Galleries, New York, have sent as a loan to the Friends of Art a large picture, "Yellowstone Cañon," by Thomas Hill. It is to hang in the library, with special lighting.

Frank Shill, a native of Omaha, has returned here to make his home. He was an honor man at the Pennsylvania Academy, winning a two-year scholarship abroad and later teaching for some years at St. Ives in England. He is especially successful in portraiture.

—Leta Moore Meyer.

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BALTIMORE

The present exhibition of The Six at the Peabody Gallery is the last this group of Baltimore painters will hold. The cause is lack of public encouragement. During the eight years that they have shown their work together not one canvas has been sold.

One of the best pictures at this year's show is Camelia Whitehurst's portrait of William Bryant, son of Everett Lloyd Bryant and Maude Drein Bryant, who is one of The Six. The half dozen canvases by Alice Worthington Ball have much decorative beauty. Mrs. Bryants' flower pieces are full of charm. Ruth Anderson Temple's portrait study, "The Imp," is perhaps her best work of this year. Mary Kremelberg's "Storm," a woman's figure wrapped in glowing red, is dramatic and colorful.

The Vagabonds will hold monthly exhibitions of the work of the younger artists, and also give a series of Sunday afternoon teas, at which manuscript plays will be tried out. The art committee for the new season consists of John McGrath, Laurence Hall Fowler, John F. Mueller, Ada Straus, John H. Scarff, Harry Dillehunt, Jr., Mrs. Abram Moses, M. Badillo and Thomas Bond Owings. The committee on exhibitions consists of the art committee ex-officio and Alice Ball, Adaline Piper, Lilian Giffen, Eleanor Jencks, Jeanne E. Bennett and Eleanor Hurd. The first exhibition will open Dec. 18.

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PHILADELPHIA

Announcement of the dates and conditions of the one hundred and seventeenth annual exhibition has been made by the Pennsylvania Academy of the Fine Arts. The show will open to the public on Sunday, Feb. 5, closing Sunday, March 26. The press view will be on vernalizing day, Saturday, Feb. 4. Artists' evening will be on Saturday, Feb. 11. Emphasis is laid, in the preliminary folder, on the desire for co-operation of American painters and sculptors abroad, and on the advisability of a low but fixed price for all canvases.

Among the prizes will be the Academy gold medal of honor, the Temple medal, the Edward T. Stotesbury prize, the Walter Lippincott prize, the Philadelphia prize, the Mary Smith prize, the Jennie Sesnan gold medal, the Carol H. Beck gold medal and the George D. Widener memorial medal.

The jury of selection and hanging committee comprise: Colin Campbell Cooper, chairman; Mary Butler, Philip I. Hale, Frederick G. Hall, John C. Johansen, Jonas Lie, S. Walter Norris, Elizabeth O. Paxton, W. Elmer Schofield, Charles Morris Young, Walter Ufer, Charles Gaffey, Frederick G. R. Roth and Mahonri M. Young.

The award in the Charles M. Lea competition for drawing at the Pennsylvania Academy gives the Academy schools the first two prizes. Edward Shenton won first, \$200, and Sarah Langley second, \$150, the third, \$100, going to Beatrice Dwan, of the Massachusetts Normal Art School of Boston. The committee on prizes was made up of Ethel Betts Bains, George Harding, Alfred Hayward, Earl Horter, Elizabeth Howell Ingham and Thornton Oakley, all technicians and quite in sympathy with the desire of Mr. Lea that the awards should be based upon "the precision, accuracy of delineation, proportion, detail, simplicity, and picture quality of the drawing submitted."

Mr. Lea was led to offer these prizes because he desired to draw the attention of the art world of America to the importance of design, which he felt was being neglected in certain quarters.

The following awards in connection with the Chester Springs school exhibition have been made: First prize, \$100, Gertrude S. Schell's "The Village"; second prize, \$50, Charles A. R. Dunn's "Golden Glow"; third prize, \$25, Roger M. Rittase's "Deep in the Woods."

The fourth annual exhibition by "The Bobos," male members of the Academy School, at the John Wanamaker galleries, includes small paintings and sculpture. There are ninety-five pieces.

Memorial Hall, Fairmount Park, is showing a recently-acquired collection of ancient armor, French, Italian and English, including swords, gauntlets, fencing masks and rapiers.

A newly-discovered Benjamin West drawing, signed by him and dated 1785, has been added to the Art Alliance's memorial exhibit through the courtesy of John Lane, publisher. A life portrait of West by a contemporary, William Lane, accompanies it.

The organization of the exhibition of leaded glass which Charles J. Connick, of Boston, is holding at the School of Industrial Art, under the auspices of the alumni, was the last public work of the late Charles Thomas Scott, president of the association, who was killed in a recent train wreck near Bryn Athyn. He had been instructor at the school in modeling and pottery for over twenty-one years.

—Bushnell Dimond.

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BOSTON

The annual exhibition by New England artists at the Boston Art Club is not so good as it has been in recent years. Each year Mr. Charles Pepper has gone out of his way to bring together for this show works by artists who for the most part are unknown or who have had little opportunity to exhibit—a laudable effort but not always productive of the best results.

A majority of the canvases are modernistic in tendency, and only a few of these or of the other offerings have striking merit. Three years ago Mr. Pepper discovered a landscape painter who has since been accorded wide recognition. Among the sixty or more paintings now being shown, none seems worth loudly cheering for, and yet there are notable excellencies in several. There are, for instance, an oil study of a winged figure by the late Abbott Thayer, loaned by William James; an old Colonial house called "Sunlight and Shadow," by Ruth Anderson; a sombre yet arresting winter scene of Provincetown, by Charles Kalselau; a reticent and altogether beautiful moonlight landscape called "The Drift," by Joseph Davol; a characteristic Charles H. Davis harmony of green field and blue sky, one of H. A. Vincent's alluring water-front scenes, a dashing marinescape of the Maine coast by Stanley W. Woodward, a New York street scene by Paul Cornoyer, and a figure in profile by Marion Pooke which is handsome for the clear color of her flesh tones.

At Irving-Casson Gallery through Christmas Charles W. Bartlett's water-color and block-prints of scenes in the Orient are on view. Following this exhibition will come the Boston Etchers' show.

Works of Boston painters, open to ticket holders, are on view at the St. Botolph Club, Dec. 12 to Christmas. The artists exhibiting are: W. A. Kirkpatrick, William J. Kaula, Adelaide Cole Chase, Dwight Blaney, Frederick G. Hall, Carl J. Nordell, Charles H. Woodbury, Elizabeth Paxton, Charles Hopkinson, Joseph DeCamp, A. T. Hibbard, Leslie P. Thompson, William Paxton, Philip Hale, Marion Powers, George L. Noyes, Theodore Wendel, Gino Perera, W. W. Churchill, H. D. Murphy, Richard Andrews, Arthur Spear, Howard Smith and I. M. Gaugengigle.

The Guild of Boston Artists announces a private view of drawings by Phillip Hale, Dec. 12 to 25.

The newly-elected officers of the Copley Society are: President, Holker Abbott; vice-presidents, Thomas Allen and H. Winthrop Peirce; secretary, Frederick W. Colburn; treasurer, D. Blakely Hoar; governors, Desmond Fitzgerald, Ethel A. Forbes, Lois L. Howe, Helen G. Moseley, Charles H. Pepper, Edward Warren and John A. Wilson.

Lester Stevens, the Rockport artist, whose painting, "Quarrie Dock," won the fourth prize at the Corcoran exhibition, recently hung his first one-man show at the Boston Art Club.

At Grace Horne's Gallery, Stuart Street, the main attraction has been the joint water-color show of Charles Hopkinson, Charles Pepper, Carl Cutler and John Goss. There is remarkable similarity in the view-point of all four artists and as a result the paintings, hung indiscriminately as to name, harmonize exceptionally well.

—Sidney Woodward.

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WASHINGTON

Invitations were issued last week by the Belgian Ambassador and Baroness de Cartier to an exhibition of dry-point portraits, etchings and drawings by the Belgian artist, Pierre Nuytens, at the embassy. The prints, fifty in number, were attractively placed. Among the portraits are those of President Harding, Theodore Roosevelt, King Albert of Belgium, Queen Elizabeth, Marshal Foch, General Pershing and General Wood. The collection included figures in red chalk of graceful dancers, and of women and children, beside a number of street scenes in Belgium and Holland, architectural subjects and landscapes.

The Arts Club of Washington is showing paintings and sculpture at the club rooms. A number of out-of-town members have sent contributions. Among these are Louis Comfort Tiffany, who sent a water color, "A Pottery Market in Wurzburg, Germany." Marion Boyd Allen and Miss Dewing Woodward are other out-of-town members represented. The Washington artists include Mrs. Zimmele, Mrs. L. M. Leisenring, Mrs. L. MacD. Sleeth, Mrs. Bush-Brown, Sarah Monroe, Lillian Griffen and Minnie Gerode Andrews. Among the sculptors are Julian Zolnay, Miss Heidel, Clara Hill and Mrs. Minerva C. Kendall.

—H. W.

Austin, Texas

Joseph Pennell is lecturing in Houston, Austin, San Antonio and Dallas this month.

The library at the University of Texas held an exhibition of Whistler's etchings, from the Wrenn collection, on the afternoon preceding the Pennell lecture.

The Texas Fine Arts Association is holding an exhibition at Gregg House, consisting of water colors and wood block prints by Alice Huger Smith of Charleston, S. C.

An exhibition of Chinese embroidery is being held at Miss Roberta Savender's home. The work was brought over by a Chinese girl who is one of the Boxer indemnity students at the University of Texas.

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CHICAGO

The Friends of American Art of the Chicago Art Institute are loaning exhibitions from their collections. In Milwaukee at the Layton Gallery early this month the exhibit includes Wayman Adams's portrait of Joseph Pennell, "Woods in Afternoon" by John F. Carlson, "Maine Woods" by Howard Giles, Hawthorne's portrait of Albin Polasek modeling a bust of Mr. Hawthorne, and various paintings by William Ritschel, George Elmer Browne, Irma Kohn, Jessie Arms Botke, Hayley Lever, James Hopkins, Richard Miller and others.

W. Lee Hankey, the English painter-etcher, is represented at the Anderson Art Galleries by seventeen paintings of landscapes and figures. "Montreuil" is a play of sunlight and shadows among fine trees. "Moonrise in the Fields" is a contrast in tone to "Automobile Lights." "Old Lady" is a fine portrait of the peasant type of Brittany. "The Spanish Window," and other subjects in which peasant women and children are sketched, complete the exhibit.

Lucien Muratore, the tenor of the Chicago Grand Opera Company, has a small collection of paintings of landscape and hill towns near his home in Italy on exhibition at Carson Pirie Scott & Company's, where Harry B. Lachman, his instructor, is also exhibiting.

Young's Art Galleries have a festive appearance with a show of several hundred small paintings, water-colors, prints, decorated fans, small bronzes, and art novelties. Included are canvases by Inness, Chase, Charles H. Davis and J. E. Bundy, and a set of lithographs by George Bellows.

At the tenth annual exhibition by Swedish-American Artists, the first prize of \$100, donated by the State Bank of Chicago, was awarded to the group of landscapes by Birger Sandzen; second prize, \$50, donated by E. C. Carson, was voted to a landscape, "The Night," by Raymond Johnson; the water color prize, \$25, was won by a group of paintings executed abroad by Hugo von Hofsten; the sculpture prize, \$50, went to Karl F. Skoog, of Boston, and honorable mention was given to portraits and figure paintings by Arvid Nyholm and Nils Dahlstrom.

The Art Institute of Chicago announces the following exhibitions from Dec. 17 until Jan. 18: Paintings of flowers by various artists, and one-man shows by Ray Boynton, Sigurd Schou, Leopold Seyffert, and Alfonso Ianelli, sculptor; landscape paintings by living American artists selected by the Friends of Our Native Landscape from the collections of the Friends of American Art. In an adjacent gallery, the Wild Flower Preservation Society of America, assisted by the Audubon Society and the Illinois State Microscopical Society, will hold an annual exhibition of drawings, photographs and paintings of birds, wild flowers, shrubs and trees. —Lena M. McCauley.

Milwaukee

December exhibitions in the Milwaukee Art Institute's temporary quarters at the Layton Gallery include an exhibition of architectural and garden designs and paintings loaned by the extension department of the Chicago Art Institute for the Better Homes Institute Week.

Paintings by Maurice Fromkes are in another room, where they make a creditable showing.

The Guild of American Painters is holding a notable display of work by Costigan, Berg, Detwiller, Ellis, Farndon, Friedlander, Hazell, Hudson, Julius, Kimbel, Mayer, Roth, Stengel, Starkweather and Swope, miniatures by Warren Davis, sculpture by Boris Lorki and studies of humming birds, bees and butterflies by Bruno Ertz.

INDIANAPOLIS

The thirty-seventh annual exhibition of paintings and sculpture at the John Herron Art Institute will open on New Year's Day. The greater part of the work was selected by Miss Anna Hasselman, curator of the museum, from the annual exhibit at the Chicago Art Institute.

F. Allen Whiting, director of the Cleveland Museum of Art; Rossiter Howard, curator of the educational department, and Mrs. Whiting were visitors at the Herron Institute Dec. 11. Mr. Howard lectured on "The Reunion of the Gothic Arts." Mr. Whiting was the director of the Herron Institute before going to Cleveland.

Paul Hadley put the charm of sunny Italy into a series of water colors when he painted in Florence, Venice, Amalfi, Fiesole and at Lake Como, while on a three-months' European tour. Motives for artistic compositions were also obtained in Paris, Bruges and Lucerne, in Dunster, England, and in picturesque old Clovelly, in Devonshire. Mr. Hadley's pictures are being shown at the Woman's Department Club, 1702 North Meridian street.

December exhibitors to the galleries of the H. Lieber Company included Otto Stark, one of the original "Hoosier Group" of five painters, and John E. Marsh, of Muncie. Mr. Stark displayed northern wood interiors, sunsets on Lake Michigan, and landscapes near Lake Lelanau. A group from his Florida work of last winter included woodland and Indian River motives painted in oil and water colors, also color drawings made near New Smyrna.

Miss Helen Goodwin's Florida coast scenes and landscapes, recently shown at the Herman Galleries, are now showing in Columbus at the home of Mrs. H. P. Hughes.

The first Annual Architectural Exhibit of Indiana opened Dec. 11 at the Herron Art Institute. Architects throughout the state had been invited to submit work. On the committee on exhibitions, which also was the committee of selection, are: Warren D. Miller, Terre Haute; Guy Mahurin, Fort Wayne; A. F. Wickes, Gary; J. W. Gaddis, Vincennes; Herbert Foltz, William H. MacLucas, Ralph Batchelder, and Kurt Vonnegut, Indianapolis. Ross Crane, of the Chicago Art Institute, will lecture Sunday, Dec. 18.

—Lucille E. Morehouse.

Detroit

At the exhibition of work by Michigan artists, a number of sales have been recorded, including "The Ship Yard" and "The Slip," by Albert Hemeryck; "Rocky Neck, Gloucester," by Frederick W. J. Howell; "My Model—a Portrait," by James S. Booth; "St. Michael's Portico, Charleston," by Alfred Hutty; "Mt. Niblock," by Katherine McEwen; "Studium," by Z. L. Szepeszy, and "The New Building," by George A. True. The pastel, "My Model," and the drawing, "Mt. Niblock," have been acquired for the permanent collection of the Detroit Institute of Arts.

Youngstown, Ohio

At the Butler Art Institute thirty-five paintings by Charles P. Gruppe were shown during the first half of December. Both oil and water colors were included, among the best being a winter scene of Minnehaha Creek at Woodstock, and a picture called "November Day." The range of subjects is indicated by such titles as "Twilight near The Hague," "Canal at Old Delft," "Farm in the Catskills," "Streets of New York," and "Low Tide at Katwyk."

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New York Exhibition Calendar

Ackermann Galleries, 10 East 46th St.—Old time coaching prints through December.

Ainslie Galleries, 615 Fifth Ave.—Permanent display of Inness landscapes; paintings by Duveneck.

Anderson Galleries, Park Ave. and 59th St.—Christmas exhibition of water colors, etchings and sculpture, to Dec. 24; modern French paintings in the Salon Français until Dec. 24.

Arden Gallery, 599 Fifth Ave.—Christmas exhibition to Dec. 28.

Arlington Galleries, 274 Madison Ave.—Exhibition of American paintings.

Art Center, 65-67 East 56th St.—Water colors by Gertrude Hadenfeldt, to Dec. 21; paintings and sculpture by alumni of American Academy at Rome, to Dec. 28; paintings of the South Seas by Armstrong Sperry, to Dec. 25; Christmas exhibition by the Art Alliance.

Babcock Galleries, 19 East 49th St.—Paintings by Russell Cheney, to Dec. 24.

Belmaison Galleries, Wanamaker's—Paintings by French Cubists and Post-Impressionists, to Jan. 1.

Brooklyn Museum, Eastern Parkway—American water color exhibition; Sixth Annual Exhibition of the Brooklyn Society of Etchers; color sketches for war portraits by Johansen and Volk; early American and XVIII century English furniture.

Brown-Robertson Galleries, 415 Madison Ave.—Holiday exhibition of pictures for children, to Dec. 31.

Brunner Galleries, 43 East 57th St.—Paintings and drawings by Frank Butty, to Dec. 24.

Civic Club, 14 West 12th St.—Paintings by Charlton Lawrence Edholm, to Dec. 30.

Daniel Gallery, 2 West 47th St.—Group of modern pictures, through December.

Dudensing Galleries, 45 West 44th St.—Bernard Boutet de Monvel and his friends, through December.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Mauffra, to Dec. 24.

Ehrlich Galleries, 707 Fifth Ave.—Portraits in three crayons by Frederick T. Weber and jewelry and decorative metal by Marie Zimmermann, to Dec. 29; selected old masters, through December.

Fearon Galleries, 25 West 54th St.—Water colors by Charles John Collins, Dec. 19-Jan. 5.

Ferragil Galleries, 607 Fifth Ave.—Paintings by Alexander Bower and William Paxton, to Dec. 21; paintings by Emil Carlsen, John Twachtman and Theodore Robinson, Dec. 21-Jan. 1.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Galerie Intime, 749 Fifth Ave.—Special exhibition of American paintings, Dec. 18-Jan. 5.

P. Jackson Higgs, 11 East 54th St.—Montaignac Collection of old masters and modern paintings.

Kennedy Galleries, 613 Fifth Ave.—"Old English Colour Prints," etchings of ships by George C. Wales, and water color drawings by Barry Pittar, through December.

Kingore Galleries, 668 Fifth Ave.—Flower paintings by Frank Galsworthy, to Dec. 31.

Knoedler Galleries, 556 Fifth Ave.—Exhibition of the Lotz-Brissonneau collection of Lepere etchings, to Jan. 1.

Kraushaar Galleries, 680 Fifth Ave.—Paintings and bronzes by modern masters of American and European art, to Dec. 31.

John Levy Galleries, 559 Fifth Ave.—Paintings by George H. Bogert and Louis Paul Dessar, to Dec. 31.

Little Gallery, 4 East 48th St.—Handwrought jewelry and silver by master craftsmen, to Dec. 24.

Lovenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Paintings of Glacier Park by Charles Warren Eaton and small pictures by George Alfred Williams, to Jan. 2.

Metropolitan Museum, Central Park at 82nd St.—Loan exhibition of Oriental rugs from the Ballard collection, to Dec. 31; exhibition of prints by Legros, Lepere and Zorn, to Dec. 31; modern Japanese paintings, to Dec. 26.

Milch Galleries, 108 West 57th St.—Paintings, water colors and drawings by Abbott H. Thayer, to Dec. 31.

Montross Gallery, 550 Fifth Ave.—Paintings, drawings and lithographs by George Bellows, to Dec. 31.

National Academy of Design, 215 West 57th St.—Winter exhibition, to Dec. 19.

National Arts Club, 15 Gramercy Park—Humorists' Exhibition, to Dec. 29.

N. Y. Public Library, Fifth Ave. and 42nd St.—Exhibition of Merion etchings in the S. P. Avery Collection, also drawings and early states of etchings lent by various collectors, to Dec. 31.

Pen and Brush Club, 134 East 19th St.—Annual Small Sketch Exhibition, to Dec. 29.

Pratt Institute Gallery, Ryerson St., Brooklyn—Paintings and sculpture by the Brooklyn Society of Artists, to Dec. 24.

Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and 18th century English portraits.

Rehn Galleries, 6 West 50th St.—Exhibition of selected American paintings.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

School of Design and Liberal Arts, 212 West 59th St.—Drawings, paintings and prints by Kimon Nicolaides, to Dec. 21, from 2 to 4 P.M.

Schwartz Galleries, 14 East 46th St.—Etchings by A. Brouet, through December.

Scott & Fowles Galleries, 667 Fifth Ave.—Drawings by celebrated European masters Dec. 17-Jan. 1.

Society of American Fakers, 11 East 44th St.—Oil, water colors and drawings by members, to Jan. 1.

Sternier Gallery, 22 West 49th St.—Exhibition of nudes by contemporary Americans; lithographs and drawings by American and foreign artists, to Jan. 14.

Arthur Tooth & Sons, 709 Fifth Ave.—Eighteenth Century English portraits, to Dec. 31.

Weyhe Galleries, 708 Lexington Ave.—Water colors, colored lithographs and etchings by Arthur B. Davies, Dec. 17-Jan. 17.

Whitney Studio Club, 147 West 4th St.—Paintings and drawings by nine artists, to Dec. 24.

Wildenstein Galleries, 647 Fifth Ave.—Drawings by French masters of the XVIII century, through December.

Howard Young Galleries, 620 Fifth Ave.—American and European paintings.

National Exhibition Calendar

Below is a partial directory of the more important art exhibitions for the season of 1921-22:

BALTIMORE—Twenty-sixth Annual Water Color Show (pastels, drawings, miniatures); March 8-April 9; address Baltimore Water Color Club, 245 W. Biddle St.

BALTIMORE—Thirteenth Annual Exhibition of Contemporary American Art; Peabody Galleries; February; address Charcoal Club, 1220 St. Paul street.

BOSTON—Annual Exhibition by New England Artists; December 1-24; address Boston Art Club, 150 Newbury Street.

CHARLESTON, S. C.—Annual Exhibition of the Carolina Art Association; March 15-April 15; address T. R. Waring, Secretary.

CHICAGO—Annual Exhibition of the Chicago Society of Artists; Art Institute, January 26-February 28; address Marie E. Blanke, Lewis Institute, Madison and Robey Streets, Chicago.

CHICAGO—Annual Exhibition of Etchings; auspices Chicago Society of Etchers; February; address Chicago Art Institute.

CINCINNATI—Twenty-eighth Annual Exhibition of American Art; May 27, all summer; address Cincinnati Museum Association.

CONCORD, MASS.—Sixth Annual Exhibition of the Concord Art Association; May; address Elizabeth W. Roberts, Secretary.

DETROIT—Annual Exhibition of Paintings by American Artists; April 15-May 31; address Detroit Institute of Arts.

DETROIT—Annual Exhibition of Works by Michigan Artists; December, 1921; Detroit Institute of Arts.

FORT WORTH, TEXAS—Thirteenth Annual Exhibition of Selected Paintings by American Artists, Assembled by American Federation of Arts, January 3-February 6; Twelfth Annual Exhibition of Paintings by Texas Artists, March 17-April 17; address Mrs. Charles Scheuber, Carnegie Public Library.

HARTFORD, CONN.—Twelfth Annual Exhibition of Oil Paintings and Sculpture of the Connecticut Academy of Fine Arts; April 15-May 1; address Box 298, Hartford, Conn.

JACKSON, MISS.—Annual Exhibition of the Mississippi Art Association; February 22.

LOS ANGELES—First Exhibit Devoted Exclusively to Sculptural Art in Southern California. Exposition Park; opening January 26; Sculptors' Guild, David Edstrom, president.

MEMPHIS—Second Annual Exhibition of Works by Southern Artists; April 15-May 30; address Southern Art Association, Brooks Memorial Art Gallery, Memphis.

MILWAUKEE, WIS.—Tenth Annual Exhibition of Wisconsin Painters and Sculptors; April or May; address Gustave Moeller, 757 36th Street.

NEW HAVEN—Twenty-second Annual Exhibition (all mediums); April; address New Haven Paint and Clay Club, P. O. Box 918.

NEW ORLEANS—Twenty-first Annual Exhibition (all mediums, including crafts); March 15-April 15; address Art Association of New Orleans.

NEW YORK—Ninety-seventh Annual Exhibition, National Academy of Design; March 24-April 23; address 215 West 57th Street.

NEW YORK—Thirty-seventh Annual Exhibition of the Architectural League of New York; February 5-March 4; address 215 West 57th Street.

NEW YORK—Sixth Annual Exhibition of the Society of Independent Artists at Waldorf-Astoria Hotel; March 11-April 2; address Room 601, 1947 Broadway.

NEW YORK—Combined Exhibition of New York Water Color Club and American Water Color Society; December 31-January 15; address 215 West 57th Street.

PHILADELPHIA—Annual Exhibition of Oil Paintings and Sculpture of the Pennsylvania Academy; February 5-March 26; address Pennsylvania Academy of the Fine Arts.

PITTSBURGH—Twenty-first International Exhibition of Carnegie Institute; April 27-June 15.

PITTSBURGH—Combined Exhibition of Pennsylvania Society of Miniature Painters, American Society of Miniature Painters and Royal Society of Miniature Painters of England, at Carnegie Institute; December 17-January 6.

PORTLAND, MAINE—Annual Exhibition of Portland Society of Art; April 18-May 17; address Oliver P. T. Wish, secretary, Sweat Memorial Art Museum.

RICHMOND, IND.—Twenty-fifth Annual Exhibition by Indiana Painters; January 15-February 1; address Art Association of Richmond.

SEATTLE, WASH.—Annual Exhibition of Pacific Northwest Artists; February; address Seattle Fine Arts Society, 1213 4th Avenue.

ST. LOUIS—Ninth Annual Exhibition of the St. Louis Artists' Guild; November 13-February 1.

TOLEDO—Annual Exhibition by Toledo Artists; April; address Toledo Federation of Arts Societies.

WASHINGTON, D. C.—Eighth Annual Exhibition of Contemporary American Oil Paintings; December 18-January 22.

WASHINGTON, D. C.—Annual Winter Exhibition of the Washington Arts Club; Corcoran Gallery; December 1-31.

WASHINGTON, D. C.—Thirty-first Annual Exhibition Society of Washington Artists; Corcoran Gallery; April 1-23; address Herbert F. Clark, secretary.

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—Etchings and engravings by old and modern masters from various private collections, evening of Dec. 21.

James P. Silo & Son, 40 East 45th St.—Jewelry from the stock of Charles T. Dougherty, Inc., Dec. 19-20.

Walpole Galleries, 10 East 49th St.—Japanese prints, evening of Dec. 21—Library of a member of the Players' Club, morning of Dec. 20.

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